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be accounted for with a great ado of philosophy, whether we need to hear it, or already can divine it with the same intuitive powers that Mr. De Q. would seem to fancy he alone possessed. The man who lived at Oxford two years without speaking a hundred words must have practised the hermit during much of his life, or he would have known something of those capacities of thought, that are the endowments of ordinary humanity. His sentences too, are often clumsily patched, strong words being indeed in strong places, but their parts, fine in themselves, are consolidated without symmetry. Their span is not that of the etherial bow, that comes into sight with harmony and perfection at once, but like that of a bridge, where each clause seems only as a pier to facilitate the construction of the next. However it is owing to the massiveness and depth of his intrinsic worth, that those faults are brought into such prominent relief.

The paper on Oxford is devoted partly to a comparison of the English and German University systems, tinged of course with a national prejudice. *The Pagan Oracles* is an historical disquisition. *The Revolution of Greece* a Review of Thomas Gordon's history of that event. *The Sphinx's Riddle* is solved according to his own ideas, and some dialogues on *Political Economy*, an analysis of Mr. Ricardo's system, close the work.

"*ABBIE NOTT AND OTHER KNOTS*"* is a book of knots not difficult to untie. The author is a woman of feeling; a woman's nature animates the words, characters, and plots she provides for our entertainment. The style is musical, perhaps a little redundant, but it is lively and graceful and fully conveys the sentiment of a heart susceptible to the beautiful of nature, and exhibits an intellect which expresses the yearning to render men and women in harmony with each other, and with all things lovely. We are always arrested by a woman's utterances about herself—her sphere and her relations to man. Many there are who feel the disparity of position and character between man and woman, and many who give vent to their feeling intellectually through the imagination or by attempts at close reasoning; but how many are there among these latter class, who use their brain as a spade to dig to the source of their discomfort, reach the granite foundation where lies the source of their tears, where lies the cause of their lonely condition? Very few. Little do they imagine their own pure nature is that self-same rock. How little are they conscious of that strength which man makes weakness! They have not the power of intellect—that satanic engine which enables them to trace the difference between the operations of the brain and the heart—a kindred intellect to follow out the insidious twistings of a man's intellect. Women's hearts are true, without regard to man's, because they are morally superior, and in this lies the secret of their restlessness. The heart is ever active, and longs for control, and is at a loss to understand its powerless influence. The

reason is a simple one. When man succeeds in subordinating *his* intellect to *two* hearts, and proves that he has *one*—we shall hear no more of it. A happy goal, still but barely visible on the dim horizon of the future! We are led to these reflections by a few paragraphs in "*Idora*," one of the *knots* evidently of the book. For our part we do not care to see women "have access to any place of honest labor * * * to the rolling insecurity of the waves," in the plain sense of the words quoted, except in the spirit of Katinka's reservation, "if we like it." On the contrary, instead of welcoming her into man's sphere of action, let not man intrude into woman's, until his own elevated nature reflects a moral sympathy in keeping with hers. Women now are infinitely superior to men, and their sufferings and wrongs are sacrifices of truth to error. Wear out error. Heart *versus* Head is the true bill of complaint between woman and man; it is the chaos of the head that disturbs the order of the heart. Woman's province is to make man better, and man's to reason upon the effect, and tell woman how good she is. Katinka's book is one of the imaginative class, with a great deal of meaning in it. There is a fine appreciation of nature throughout, and many beautiful descriptive passages, also many happy creations of character, all with a purpose in the mind of the writer.

THE STUDY OF ART* is too important a subject to be treated lightly, too important to warrant ill-digested manuals to confuse and pervert inquiring minds. This work arranged under the various æsthetic and technical headings of the subject, each paragraph duly numbered, embodies sentiments often contradictory, backed by quotations relevant or irrelevant, as a text is wanted to suit the idea in hand. There is in the mind of the writer, an oscillation between Art and Nature, which indicates too much book-knowledge of one, and not sufficient appreciation of the other. Without looking broadly at Art in its historical development, authorities are quoted to support traditional sentimentality as well as conventional ideas of pictures and artists. As a sample of the ability to classify artists, we quote the following:—

"§ 52. The number of ideal artists is exceedingly limited. Michael Angelo, Raffaele, Francia and Correggio, are among the most eminent. Taking for a guide the rules of Art, founded on the laws of Nature, they expressed in their works their own conceptions of truth and of beauty. They take the highest rank among painters, for the same reason that poetry takes the highest rank among the fine arts; that is, *their works are the farthest removed from the reality of Nature.*"

Chapters xvi and xvii on "Symbolic Colors" and "Symbolic Emblems" are of interest, and facts are distributed about the book in various places, all of which, are useful in themselves, but they must not be confounded with the theories and assertions in which they are imbedded.

COLOMBA.*

A slight sketch of Corsican manners, showing the retaliating vengeance of rival families, where assassination takes the place of duelling, according to custom. There is no intricacy or surprises of plot; but a peculiar phase of life on that island is presented in a well-translated sketch. The execution of the book is neat and workmanlike.

BOOKS RECEIVED.

Berenice. A Novel. 1 vol. Phillips, Sampson, & Co., Boston.

Colomba. By PROSPER MÉRIMÉE. Translated from the French. 1 vol. Phillips, Sampson, & Co., Boston.

The Earnest Man; or, The Life and Labors of Dr. Judson. By MRS. CONANT. Boston: Phillips, Sampson, & Co. 1856. 1 vol.

Vassall Morton. A Novel. By FRANCIS PARKMAN. Boston: Phillips, Sampson, & Co. 1856. 1 vol.

The Life and Adventures of Robert Romaine. Boston: Phillips, Sampson, & Co. 1856. 1 vol.

Monaldi. A Tale. By WASHINGTON ALLSTON. Boston: Ticknor & Fields. 1856. 1 vol.

The Piazza Tales. By HERMAN MELVILLE. Dix & Edwards, New York.

Salad for the Social. By the Author of "Salad for the Solitary." Dewitt & Davenport, New York.

Study of Art. By Miss M. A. DWIGHT. Appleton & Co., New York.

Abbie Nott and other Knots. By "KATINKA." J. B. Lippincott & Co., Philadelphia.

NEW ART PUBLICATIONS.

Notes on some of the Principal Pictures exhibited in the Rooms of the Royal Academy and the Society of Painters in Water Colors. 1856. By JOHN RUSKIN. London: 8vo. 48 pp.

Analysis of Ornament: the characteristic of styles, and introduction to the study of the History of Ornamental Art; being an outline of a course of sixteen lectures prepared for the School of Design, in 1848-9-50. By RALPH N. WURNUM. London: 8vo. 106 pp.

The Scenery of Greece and its Islands. Illustrated by 50 views, sketched from nature, executed on steel, and described *en route*: with a map of the country. By WM. LINTON. 4to. 96 pp. London.

"*Torso.*" *Kunst, Künstler, und Kunstwerke, der Alten.* Von ADOLF STAHR. In Zwei Theilen, Zweiter Theil. London, (Embracing a survey of Greek Sculpture, from the beginning to the Emperor Hadrian's time. The subject is made agreeable, giving general conceptions rather than systematic information. Noticed in the *Westminster* for April, 1856.

Geschichte der Griechischer Künstler (History of Greek Artists. Von Dr. HEINRICH BRÜNN. (Issued in parts, not yet completed. Valuable and elaborate.)

The History of the Painters of all Nations. By M. CHARLES BLANC. New York.

A Key to the Proportions of the Pantheon. By JOSEPH TOPLING. London.

* *Abbie Nott and other Knots.* By KATINKA. J. B. Lippincott & Co., Philadelphia.]

* *The Study of Art.* By M. A. DWIGHT. D. Appleton & Co., New York.

* (*Colomba.* By PROSPER MÉRIMÉE. Translated from the French. Boston: Phillips, Sampson, & Co. 1856. 12mo. 810 pp. old style type.)